

LAMENTATIONS AND PRAISES

Conductor

Joseph Jennings

Stage Director

Yves Coudray

Costume Designer

Cassandra Carpenter

Production Manager & Lighting Designer

Jack Carpenter

CHANTICLEER

Soprano

Matthew Alber

Christopher Fritzsche

Ian Howell

Alto

Jesse Antin

Jay White

Philip Wilder

Tenor

Kevin Baum

Michael Lichtenauer

Matthew Oltman

Baritone & Bass

Eric Alatorre

David Alan Marshall

Mark Sullivan

MEMBERS OF THE

HANDEL & HAYDN SOCIETY

Linda Quan, *violin I*

Clayton Hoener, *violin II*

David Miller, *viola*

Myron Lutzke, *cello*

Michael Willens, *bass*

Kathleen O'Donnell, *flute*

Robert Couture, *trombone*

John Grimes, *timpani*

guest Allen Biggs, *percussion*

CHANTICLEER

Christine Bullin, *President and General Director*

Joseph Jennings, *Music Director*

Philip Wilder, *Artistic Administrator & Director of Education*

HANDEL & HAYDN SOCIETY OF BOSTON

Mary Deissler, *Executive Director*

Stanford Lively Arts

AND

CHANTICLEER

P R E S E N T

LAMENTATIONS AND PRAISES

BY SIR JOHN TAVENER (WORLD PREMIERE)

THURSDAY, JANUARY 31, 2002, 8:00 P.M.

FRIDAY, FEBRUARY 1, 2002, 8:00 P.M.

MEMORIAL CHURCH

Silent Procession into the Church

Golgotha: The Descent from the Cross (*Instrumental*)

Stasis I

Thrinosis: Formal Lament over the Body of Christ

Epitaphios: Procession I: from Golgotha to the Anointing Stone

The Descent from the Cross II (*Instrumental*)

Stasis II

Thrinosis

Epitaphios: Procession II: to the Tomb's Entrance

The Descent from the Cross III (*Instrumental*)

Stasis III

Thrinosis

Procession into Hades

Resurrection in Hades: Christ in Hades—trampling down death by death

Silent Procession from the Church

Lamentations and Praises was commissioned by San Francisco Chanticleer, the Handel & Haydn Society of Boston, and The Metropolitan Museum of Art, New York.

Publisher: Chester Music Ltd.

Funding for the commissioning of *Lamentations and Praises* has been made possible in part, through generous gifts from the Carlyle Fund, Susan and Dennis Carlyle, co-founders; and Mrs. Paul Wattis.

The production also is sponsored by The James Irvine Foundation; the Carol Franc Buck Foundation; the L.J. Skaggs & Mary C. Skaggs Foundation; Stearns Charitable Trust; and Anonymous.

Chanticleer's 2001-2002 Bay Area Season is funded, in part, by grants from the William & Flora Hewlett Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, and the California Arts Council.

Please turn off all alarms, pagers, and cell phones.

Video taping, photography, and recording is strictly prohibited.

CAMPUS PARTNERS: STANFORD CONTINUING STUDIES

THE OFFICE OF RELIGIOUS LIFE AT STANFORD

LAMENTATIONS AND PRAISES

MICHAEL STEWART INTERVIEWS COMPOSER SIR JOHN TAVENER AND MUSIC DIRECTOR JOSEPH JENNINGS

Also see pages 41-46 of *Stanford Lively Arts Magazine* for additional program information.

MICHAEL STEWART: *Is there an intended duality at work in the title of Lamentations and Praises?*

JOHN TAVENER: I call the work *Lamentations and Praises* because there is an esoteric concept in Orthodoxy known as 'Joy/Sorrow.' The Lamentations/Praises are part of an Orthodox Service that takes place on Good Friday, and they are neither joyful nor sorrowful but somewhere in between. I think that the only branch of Christianity that recognizes this kind of 'esoteric dimension' is the Orthodox Church. In the Latin Western ("Roman Catholic") world, this dimension seems to me to be totally lost—either through a veil of prejudice and deformation or because of the autocracy of the Latin mind and the Latin West.

M.S. *Is that because the Latin West has a more cerebral view of Christianity?*

J.T. Yes, I think so—cerebral and more scholastic, and always trying to explain everything because of a lack of this *esoteric* dimension. I always think of Christianity as an Oriental religion that has been dragged by the heels into Western ways of thinking by rationalizing it or denying the *esoteric* aspect. In some ways, I think that Christianity has never really been truly understood by the West, except perhaps by the Celts.

M.S. *This 'Joy/Sorrow' concept strikes me as a particularly important concept in your music. I have noticed it in many of your works, even as far back as The Lamb.*

J.T. Yes, I think it is. The esoteric aspect attracts me because it is neither one thing nor the other. For instance, if one looks at the Latin services for Holy Week compared to the Orthodox, the Latin service is extremely somber followed by what seems to me to be a very empty celebration at the end. In the Orthodox Church, the Resurrection is always part of what is going on; therefore, you get the 'joy/sorrow' all the time. Again, in the

Orthodox Church, when Christ is on the cross, he is shown as utterly serene, whereas in the Western church, he is shown in agony.

M.S. *The demands that you place on the performers with regards to singing style and microtonal inflections are quite severe. Do you worry that these may limit performances, or that performers will be less inclined to explore areas of your music?*

J.T. Well, the problem with that is one would then stay in a kind of sterile Western environment where you cannot chart new territory. One of the things that is most extraordinary about the 20th and 21st centuries is that we have a vast knowledge of tradition that we did not have before, and by exploring it we keep those traditions alive. Artists like Blake or Yeats—although both basically Christian—knew about and studied Vedantic and Hindu scriptures, and that is what makes them so remarkable. In Yeats, for instance, there is a huge dimension that comes over in those late poems because he was immersed in so many different traditions.

M.S. *How important is the dramatic aspect of Lamentations and Praises?*

J.T. Well, in some respects it is more *liturgical* in action I think. The only similarity would be something like Britten's church parables. The trouble is, they start off well with *liturgical* singing in plain-song, but very quickly move into a kind of subjective world of Britten. My hope is that *Lamentations and Praises* maintains traditional and liturgical elements throughout. The dramatic aspect of the piece is neither a *personal opinion* nor an *interpretation*, because if you start *interpreting* sacred themes, I believe you are already violating them.

• • •

MICHAEL STEWART: *How has Chanticleer coped with the demands that Tavener places on the singers in Lamentations and Praises?*

JOSEPH JENNINGS: The most challenging aspect of this piece is the fact that it's an amalgam of styles. As John Tavener indicates in the score, "The singing must be Orthodox Byzantine in style." He advises that the performers consult a Byzantine Psaltist to help achieve the style, microtonal inflections, and breaks in the voice, which add pathos in Eastern singing. Coupled with that is the traditional Western choral ideal. Finding the right balance was not an easy undertaking. To get singers schooled in a Western style of singing to move towards a Byzantine was probably the greatest technical and aesthetic undertaking that we have faced in preparing this piece. Trying to execute and master the microtonal inflections—and have the "breaks in the voice" sound convincing—is not something that is quickly achieved. It takes some time to be comfortable with it, and each singer must develop his own style within the style.

M.S. *And are there challenges beyond the technical?*

J.J. For me, there is a comforting element of the familiar in doing a new work by John Tavener. We have performed several of his works, we know his harmonic language—he is very consistent. We just have to be ready to go to that *intensely* spiritual place. Our body rhythms must slow down and our focus must really be narrowed if we ever hope to reach the *essence*. I think that is one of the great things about John's music and one of the things that gives it such appeal: it is deceptively simple and devoid of trappings. It goes way below the surface to that place of calm and assurance and faith that exists in all of humanity. For some of us that place is readily accessible, the pathway is clear. For others, this is not quite so, and a clearing of the way has to take place. This piece, as with all of Tavener's music, is more about feeding and nourishing the soul than titillating the senses.

JUST RELEASED ON CD!

World Premiere Recording of John Tavener's *Lamentations and Praises* with Chanticleer and musicians of the Handel & Haydn Society of Boston

ON SALE TONIGHT!

Also available: Chanticleer's *Colors of Love* CD, featuring Sir John Tavener's *Village Wedding*, and *Christmas with Chanticleer*, featuring special guest Dawn Upshaw, which includes Tavener's *A Christmas Round/Today the Virgin*.

SILENT PROCESSION INTO THE CHURCH

GOLGOTHA: THE DESCENT FROM THE CROSS

Instrumental

STASIS I

Canonark

Blessed are You, O Lord; teach me Your statutes. Blessed are the blameless in the way, who walk in the way of the Lord.

Psaltist

In a grave they laid You, O my Life and my Christ; and the armies of the angels were sore amazed as they sang the praise of Your submissive love.

Chorus

In a grave they laid You, O my Life and my Christ. In amazement angel armies lift their song, as they sing the praise of Your submissive love.

Canonark

Blessed are they that search out His testimonies with their whole heart.

Solo

O Life, how can You die? Or abide in a grave? For You destroy the Kingdom of death, O Lord, and You raise up the dead of Hades' realm.

Canonark

Wherewithal shall a young man correct his way? By keeping Your words.

Chorus

Lo, how fair His beauty—never man was so fair! Yet how does He seem a dead man bereft of form though all nature's beauty had Him as its source.

Psaltist

In a grave they laid You, O my Life and my Christ; and the armies of the angels were sore amazed as they sang the praise of Your submissive love.

Chorus

In a grave they laid You, O my Life and my Christ. In amazement angel armies lift their song, as they sing the praise of Your submissive love.

THRINOS

FORMAL LAMENT OVER THE BODY OF CHRIST

Θίσις (an ancient Greek word denoting lamentation)

EPITAPHIOS

PROCESSION I: FROM GOLGOTHA TO THE ANOINTING STONE

Solo

Give me this stranger who from His youth has wandered like a stranger.

Chorus

Give me this stranger.

Solo

Give me this stranger whom the people killed in hatred like a stranger.

Chorus

Give me this stranger.

Solo

Give me this stranger concerning whom I am in perplexity, seeing the strangeness of His death.

Chorus

Give me this stranger.

THE DESCENT FROM THE CROSS II

Instrumental

STASIS II

Canonark

Your hands have made me and fashioned me; give me understanding, and I will learn Your commandments.

Psaltist

Right it is indeed, life-bestowing Lord, to magnify You; for upon the Cross were Your most-pure hands outspread, and the strength of our dread foe have You destroyed.

Chorus

Right it is indeed, life-bestowing Lord, to magnify You; for upon the Cross were Your most-pure hands outspread, and the strength of our dread foe have You destroyed.

Canonark

Let now Your mercy be my comfort, according to Thy saying unto Your servant.

Chorus

"Of all womankind, I alone gave birth to You without pain," said the most-pure Virgin. "Now I must endure unbearable pain at Your great suffering."

Canonark

Depart from me, ye evil-doers, and I will search out the commandments of my God.

Chorus

Like a pelican, with Your side O Word, by wounding have You made Your children that were once dead live by sprinkling them with moisture rich with life.

Canonark

Your hands have made me and fashioned me; give me understanding, and I will learn Your commandments.

Psaltist

Right it is indeed, life-bestowing Lord, to magnify You; for upon the Cross were Your most-pure hands outspread, and the strength of our dread foe have You destroyed.

Chorus

Right it is indeed, life-bestowing Lord, to magnify You; for upon the Cross were Your most-pure hands outspread, and the strength of our dread foe have You destroyed.

THRINOS

Θίσις

EPITAPHIOS

PROCESSION II: TO THE TOMB'S ENTRANCE

Solo

Give me this dead one, treated unjustly by all, persecuted by His own brethren.

Chorus

Give me this stranger.

Solo

Give me this dead one, struck by His own servants, condemned by those He freed from servitude.

Chorus

Give me this stranger.

Solo

Give me this dead one, sold and betrayed by a cherished disciple.

Chorus

Give me this stranger.

THE DESCENT FROM THE CROSS III

Instrumental

TEXT (CONT.)

STASIS III

Canonark

Look upon me and have mercy on me, according to the judgement of them that love Your Name.

Psaltist

Every generation sings hymns of praise at Your burial, Christ our God.

Chorus

Every generation sings hymns of praise at Your burial, Christ our God.

Canonark

Princes have persecuted me without a cause, and because of Your words, my heart has been afraid

Solo

Do not weep, O my Mother; I endure the Passion to set Eve and Adam free.

Chorus

Do not weep, O my Mother; I endure the Passion to set Eve and Adam free.

Canonark

I awaited, Lord, Your salvation, O Lord, and I have loved Your commandments.

Chorus

Rise! Rise! O Lord of mercy, raising us up also who languish deep in Hades.

Canonark

Look upon me and have mercy on me, according to the judgement of them that love Your name.

Chorus

Every generation sings hymns of praise at Your burial, Christ our God.

THRINOS

Οἱ ποί

PROCESSION INTO HADES

Solo

Give me this stranger whom His mother saw dead and cried out "O my Son and God."

Chorus

Give me this stranger.

Solo

I trust in Your Resurrection, even if my entrails are wounded and my heart stricken as I see You as a corpse.

Chorus

Give me this stranger.

Solo

O my Son and my God, show Your Resurrection.

Chorus

O my Son and God, show Your Resurrection.

RESURRECTION IN HADES [CHRIST IN HADES—TRAMPLING DOWN DEATH BY DEATH]

The Heavenly Choirs

Risen! Risen! Risen!

SILENT PROCESSION FROM THE CHURCH

CHANTICLEER – COMING UP

THE DIVINE TAPESTRY: A MASS FOR ALL TIME

Chanticleer Music Director Joseph Jennings has compiled an innovative setting of the sacred texts of the Mass. The result, *A Mass for All Time*, weaves a rich tapestry of diverse musical selections, from Gregorian chant to contemporary music, into an inspiring and remarkable new work.

Performance Added!

*Great seats are available for Tuesday, May 14
at San Francisco's Grace Cathedral.*

SAN FRANCISCO

Grace Cathedral, Sunday, May 12, 7:00 p.m.; Tuesday, May 14, 8:00 p.m.

PETALUMA

St. Vincent Church, Thursday, May 16, 8:00 p.m.

SAN JOSE

St. Joseph Cathedral Basilica, Friday, May 17, 8:00 p.m.

SACRAMENTO

Cathedral of the Blessed Sacrament, Saturday, May 18, 8:00 p.m.

FOR TICKETS

Call City Box Office at 415-392-4400 or 800-407-1400,
or go online at www.chanticleer.org.

ARTISTS

CHANTICLEER

As the only full-time classical vocal ensemble in the United States, Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices, ranging from countertenor to bass, the ensemble has earned international renown as “an orchestra of voices.”

The ensemble performs more than 100 concerts a year throughout the world, appearing regularly in New York; Boston; Los Angeles; Washington, D.C.; Chicago; Toronto; Tokyo; and Paris, as well as the group's home base of San Francisco. Highlights of the 2001–02 season include over 20 special holiday concerts, with stops in La Jolla, St. Louis, Chicago, Toronto, Baltimore, New York, and San Francisco. Of international importance is the world premiere of *Lamentations and Praises*, a 70-minute theatrical work by celebrated British composer Sir John Tavener, commissioned by Chanticleer, the Handel & Haydn Society of Boston, and the Metropolitan Museum of Art. The work debuts on January 31 at Stanford Lively Arts in Stanford University's Memorial Church, with additional performances scheduled in New York and Boston.

Since 1994, Chanticleer has been recording exclusively for Teldec Classics International, making the group's recordings available worldwide. The ensemble's catalog of nearly two dozen recordings includes *Colors of Love*, which won the Grammy Award for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A Cappella Recording Award for Best Classical Album. *Magnificat*, a disc of early music devoted to the Virgin Mary, climbed to the top 5 on *Billboard's* Classical Chart. In October 2001, Teldec released a new Christmas recording with Chanticleer, featuring guest artist soprano Dawn Upshaw. The world-premiere recording of Tavener's *Lamentations and Praises* is scheduled for release in January 2002.

Named for the “clear-singing” rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as president and general director, leading both the artistic and administrative sides of the organization. Music Director Joseph Jennings joined the ensemble as a countertenor in 1983 and shortly thereafter assumed his current title. Countertenor Philip Wilder, who joined Chanticleer in 1990, serves as artistic administrator and director of education.

Chanticleer's long-standing commitment to developing the choral repertoire has led the group to commission works from an ever-growing list of important composers. The 2001–02 season will see the premieres of music by Mark Adamo, John Musto, Carlos Sanchez-Gutierrez, and Sir John Tavener. Past commissions include works by Chen Yi, Brent Michael Davids, William Hawley, Jake Heggie, Tania León, Paul Schoenfield, Steven Stucky, and Augusta Read Thomas.

Chanticleer is the recipient of major grants from the National Endowment for the Arts, the California Arts Council, The James Irvine Foundation, the William & Flora Hewlett Foundation, the Carol Franc Buck Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and board of trustees.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society was founded in 1815 by a group of Boston merchants eager to improve the performance of choral music in a city that, at the time, offered very little music of any kind. The name of the society reflects the founders' wish to bring Boston audiences the best of the old (Handel) and the best of the new (Haydn) in concerts of the highest artistic quality. From its earliest years, the Handel & Haydn Society established a tradition of innovation, performing the American premieres of Handel's *Messiah* in 1818; Haydn's *The Creation* in 1819; Mozart's *Mass in C* in 1829; Verdi's *Requiem* in 1878; and Bach's *St. Matthew Passion* in 1879.

In 1986, Christopher Hogwood was appointed artistic director and added period-instrument performances and a new verve to the high choral standards of the society. At the conclusion of the 2000–2001 season, Hogwood stepped down as the artistic director, taking on the role of conductor laureate. In the 2001–2002 season, Welsh conductor Grant Llewellyn takes up the baton as the ensemble's music director.

The Handel & Haydn Society continues to uphold its long tradition of artistic innovation. Recent seasons have included many outstanding collaborations and events. In 1988, the society began a tradition of showcasing Baroque music and jazz in the same performance with a program including jazz pianist, Keith Jarrett. In 1994, the ensemble explored the life, times, and music of Mozart with lectures, demonstrations, culinary events, and performances in “The

Mozart Weekend.” Subsequent weekend-long festivals focused on Handel (1999) and Vivaldi (2000). In 1996 the society made its European debut with a fully staged production of Glück's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group at the Edinburgh International Arts Festival in Scotland. Three years later, they gave the world premiere performance of American composer Dan Welcher's *JFK: The Voice of Peace*, in collaboration with New Heritage Music, the Peace Corps, the JFK Library and Museum, and the Facing History and Ourselves National Foundation. In 2001, the Handel & Haydn Society offered the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*, a work presumed lost in World War II but rediscovered in the summer of 1999.

The ensemble performs in Boston's Symphony Hall, New England Conservatory's Jordan Hall, and at other venues throughout Boston and Cambridge, and pursues an active touring and recording schedule.

While the Handel & Haydn Society enjoys the distinction of being the oldest continuously performing arts organization in the United States, its place in the region's cultural community remains vital and dynamic. Through a variety of initiatives, the group works in partnership with local organizations to bring music into the community for meaningful and sustained exchanges. Their acclaimed educational outreach program provides in-school music workshops, concerts, and pre-professional vocal instruction to more than 10,000 children annually in public schools throughout Massachusetts.

SIR JOHN TAVENER, COMPOSER

John Tavener was born on January 28, 1944, into a Presbyterian family in North London. He was given a religious upbringing and his musical talents were encouraged. He showed his musical talents at an early age, composing and improvising at the piano. He went to Highgate School on a music scholarship, where he was able to study the piano, organ, and composition—and compose for the school orchestra. He also wrote music for St. Andrew's Presbyterian Church in Frognall, Hampstead, where his father was organist. He proceeded to the Royal Academy of Music in 1962, where he won several major prizes for composition. By the time he graduated, Tavener had performed his one-act opera *The Cappelmakers*; John Noble had sung his *Three Holy Sonnets of John Donne*; and his cantata *Cain and Abel* had been recorded by the London Bach Society for broadcast with the composer conducting. At the inaugural concert of the London Sinfonietta in 1968, Tavener's dramatic cantata *The Whale* took the audience by storm and led to having his music recorded

ARTISTS (CONT.)

on the Beatles' Apple label. Since that time, Tavener has continued to show an originality of concept and an intensely personal idiom making his a voice quite distinct from those of his contemporaries.

Tavener's growing interest in the Russian Orthodox Church, which he joined in 1977, marked a significant change in his style of composition. Increasingly, his influences harkened back to ancient tradition as he worked towards the creation of an icon in sound. Major works of the 1980s and early 1990s include the *Orthodox Vigil Service* and the *Akathist of Thanksgiving*, which was given a standing ovation in Westminster Abbey at its premiere in 1988. The Virgin Classics recording of *The Protecting Veil*, for solo cello and strings, with Steven Isserlis was awarded a Gramophone Award in 1992.

The enormous popularity of Tavener's music is reflected by the number of arts festivals that have featured his music, including Perth, Athens, West Cork, Toronto, St. Nazaire, and the BBC's Tavener Festival, which was held in honor of the composer's 50th birthday. Recent commissions include *Svyati* (1995) for Steven Isserlis, the recording of which was nominated for a Mercury Music Prize in 1997; *The Hidden Face* (1996) for the City of London Sinfonia; *The Last Discourse* (1997) premiered at St. Paul's Cathedral in March 1998; *Eternity's Sunrise* (1997), commissioned by the Academy of Ancient Music and premiered at the City of London Festival in 1998; and the epic *Fall and Resurrection*, premiered at St. Paul's Cathedral in January 2000; his book *The Music of Silence—A Composer's Testament* is published by Faber & Faber. In October 2000, London's South Bank Centre presented "Ikons of Light," a major three-week festival dedicated to his music.

Combined with his reflective spirit, Tavener has an engaging humor, which is never far from the surface. This is captured in both *Glimpses of Paradise* (1992), a documentary by director Geoffrey Haydon (who also wrote a book of the same title), and *The South Bank Show*, broadcast on ITV on Easter Day 1998 and subsequently released on video.

There are many CD recordings of Tavener's music available on record labels including Sony, Virgin Classics, EMI, BMG, Collins Classics, Hyperion, Linn Records, Nimbus, and Chandos. In April 1999 Harmonia Mundi released *Eternity's Sunrise*, a disc that features five world-premiere recordings of Tavener works performed by the Academy of Ancient Music.

Tavener received a Knighthood in the 2000 New Year's Honours list for "Services to Music."

JOSEPH JENNINGS, CONDUCTOR AND MUSIC DIRECTOR

Music Director Joseph Jennings joined Chanticleer as a countertenor in 1983 and shortly thereafter assumed his current title. A prolific composer and arranger, Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music, and jazz standards. Under his direction, Chanticleer has released 20 critically acclaimed recordings (works ranging from Gregorian chant to Renaissance masterworks to jazz), including the Grammy Award-winning *Colors of Love*, and has performed at many of the world's most prestigious festivals and concert halls. Originally from Augusta, Georgia, Jennings earned his master's degree in conducting from Colorado State University at Fort Collins, and his bachelor's degrees in music education and piano from Case Western Reserve University in Cleveland, Ohio. His versatility has earned him many types of positions: lead singer/pianist with jazz ensembles; music director and pianist for churches, theater, children's theater, and opera productions; guest conductor; professor; and director of clinical demonstrations and workshops. In addition to being music director of Chanticleer, Jennings directs the Golden Gate Men's Chorus. He has composed for such ensembles as the San Francisco Girls Chorus, Phillip Brunelle's Plymouth Music Series, the GALA V Festival Chorus, the New York City Gay Men's Chorus, the Dale Warland Singers, the Phoenix Bach Choir, Los Angeles Vocal and Instrumental Ensemble, and Chanticleer. Hinshaw Music Company of Chapel Hill, North Carolina and Yelton Rhodes Music, Los Angeles publishes his compositions and arrangements.

YVES COUDRAY, STAGE DIRECTOR

French singer, actor, and stage director Yves Coudray began his career at the age of seven when he was cast in a principal role in the highly successful television series *Graine d'Ortie* ("Grain of Wheat"). During the next 10 years, he continued to work in television and added film and theater, in repertoire ranging from Aristophanes to Brecht. At the age of 18, Coudray was admitted into the Conservatoire National Supérieur de Musique in Paris and a rich and diverse singing career began. His operatic work has included appearances with the operas of Geneva, Marseille, Bordeaux, Rouen, Nancy, Toulouse, and Lausanne, as well as the festivals of Aix-en-Provence, Utrecht, and the Massenet Festival of Saint-Etienne. In concert, he has appeared with groups ranging from the Erwartung and Muscatreize ensembles, the PACA Orchestra, and Les Arts Florissants. In conjunction with his singing career, Coudray has been active as a stage director. He has staged works as varied as *La Serva Padrona* by Pergolesi

and *The Telephone* by Menotti. He has been a regular guest of the Centre de Formation Lyrique at the Opéra National de Paris, where he has staged two Offenbach operettas and scenes from standard operatic repertoire, in addition to creating several thematic shows. In May 2000 he made his directorial debut at the Liceu in Barcelona for a staged recital by tenor Steven Cole, and in February 2001 he was in Colmar for *An Evening of Massenet*. Since 1990 Coudray has been a member of the artistic council for the Péniche Opéra, where he has participated in the discovery, revision, and performance of forgotten French operatic repertoire. It is also with the Péniche that Coudray took his first steps as a writer with an original comic musical (for which he also directed and sang). Other shows that he has written include *Salon Rossini* and *Salon Berlioz*, both of which premiered at the Opéra Comique in Paris. Coudray teaches diction and interpretation of French repertoire for Opera Overture, a summer program for young American singers held at Pepperdine University in Malibu, California.

CASSANDRA CARPENTER (*costume designer*) has designed in the Bay Area for over 10 years. Her credits include the Berkeley Repertory Theatre, the Aurora Theatre, the Magic Theatre, Marin Theatre Company, Word for Word, Thick Description, Center Rep and San Jose Rep. In addition to design she has been on the costume staff of the Oregon Shakespeare Festival, the Old Globe Theatre, and the Berkeley Repertory Theatre. Carpenter has been director of costume for both the San Jose Repertory Theatre and the California Shakespeare Festival. She owns and operates her own independent costume studio in San Francisco, CMC & Design, building costumes for numerous theatrical and commercial clients, including ODC/SF, Snuin Ballets/SF, and San Francisco Opera's Merola Program. Her last design for Chanticleer was Benjamin Britten's *Curlew River*.

JACK CARPENTER (*production manager, lighting designer*) has designed lighting and scenery for dance, music, theater, and opera. His work can be seen with such varied companies as San Francisco Ballet, Chanticleer, Women's Philharmonic, Berkeley Repertory Theatre, the Kronos Quartet, Oakland Ballet, Joe Goode Performance Group, ODC/SF, Detroit Symphony, Stratos, Zaccho Dance Theatre, Lili Cai Chinese Dance, Diablo Ballet, and the Eureka Theatre. His work has been seen in the Kennedy Center, Lincoln Center, Zellerbach Hall, Yerba Buena Center for the Arts, Walker Arts Center, Paramount Theatre, and in most major metropolitan areas of this country. Notable productions for Carpenter include the premiere of *Angels In America* for the Eureka

ARTISTS (CONT.)

Theater Company, *Beauty Queen of Leenane* for Berkeley Repertory Theater, *Thirsting* for Oakland Ballet with live musical performance by Zap Mama, and Benjamin Britten's *Curlew River* for Chanticleer. *Lamentations and Praises* marks his third collaboration with Chanticleer. Carpenter has received four Bay Area Critics Circle Awards, and four Isadora Duncan Awards for lighting design.

PHILIP WILDER (*alto, artistic administrator, director of education*) originally from Georgetown, Kentucky, first joined Chanticleer in 1990. After winning first prize in the Interlochen International Organ Competition, Wilder focused his musical energies on the piano and organ, finishing his high school education at the Interlochen Arts Academy in Michigan. He received his Bachelor of Music degree from the Eastman School of Music, where he studied organ with David Craighead, voice with Jan DeGaetani, and historical performance with Paul O'Dette. In 1992, he took time off from Chanticleer to pursue graduate studies in Harpsichord and Musicology at the University of North Texas and Eastman. During his second stint at Eastman, Mr. Wilder took first prize at Westminster Choir College's Graduate Keyboard Competition and sang the New York and Italian premieres of Leonard Bernstein's *Missa Brevis*. He also served as Associate Director of Music at Third Presbyterian Church in Rochester, New York, leading an education program for 250 children (K-12), and writing a body of music that systematically teaches children to sing harmony. Mr. Wilder returned to Chanticleer in 1995 as a countertenor, and has since been appointed to his current posts. In addition to maintaining a busy touring and recording schedule with Chanticleer, he has found the time to appear as a soloist with American Bach Soloists, Ensemble 415, The Ensemble for Early Music, The Dallas Bach Society, and the Rochester Philharmonic.

ERIC ALATORRE (*bass*) joined Chanticleer in 1990. The grandson of Mexican immigrants, he hails from Southern California, and attended California State University at Fullerton and San Francisco State University. Before joining Chanticleer, he sang with the San Francisco Symphony Chorus. Alatorre, well known for his immense moustache, seems happier than ever to be a part of the ensemble. Now a well-seasoned veteran, he enjoys being able to perform all over the country and the world, which gives him time to explore another passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with his fellow singers on the road. His other passions include playing with his computer (Macintosh, of course!), wishing he spoke French (or was eating French

food), and trying to keep his one plant alive (the other one didn't make it).

MATTHEW ALBER (*soprano*) is in his fourth season with Chanticleer. A native of Kansas, one of his earliest musical memories is forgetting the words to his first solo in church at age 7. Later stage appearances proved less frightening: three summers with the Opera Theatre of St. Louis and nine years membership in the St. Louis Children's Choirs (now the STL Symphony Choirs). As a voice major at Truman State University in Missouri, Matthew performed both tenor and countertenor roles on the concert and dramatic stage. Memorable solos include Henrick in *A Little Night Music*, the Sorcerer in *Dido and Aeneas*, and treble soloist in Bernstein's *Chichester Psalms*. Having performed extensively as a pop vocalist prior to Chanticleer, Alber is also a composer of pop, folk, jazz, techno, and country ballads, and plans to record later this year. He appears off-stage as an amateur tennis jock, poetry junkie, and "B&J's" ice cream addict.

JESSE ANTIN (*alto*) is in his second season with Chanticleer. He is originally from Princeton, New Jersey, and has been a member of the Princeton Singers and the Schola Cantorum of Boston. He's also done extensive freelance solo and ensemble performing. Antin received his undergraduate degree in philosophy and music from Brown University, where he was also the student conductor of the Brown University Chorus, principal piano accompanist to the voice pedagogy program, and a teaching assistant in music theory. Antin has received commissions to compose works for several choral groups in the New England area. When he is not chasing his dog Toby around the house, Antin enjoys playing the piano and guitar, is an avid runner, backpacker, and tennis player, and follows professional and college basketball.

KEVIN BAUM (*tenor*) originally from Cherokee, Iowa, joined Chanticleer in 1987. Baum graduated with a bachelor's degree in music education from Westmar College in Le Mars, Iowa. He has sung in numerous productions since then, including the roles of Damon in Handel's *Acis and Galatea*, Thyrsis in Gagliano's *La Daphne*, and the Madwoman in Chanticleer's 1994 and 1997 productions of Benjamin Britten's *Curlew River*. He has appeared as a soloist with the Minnesota Chorale and the St. Paul Chamber Orchestra and in recital with members of the Minnesota Orchestra. Baum collects sheet music, books, art pottery, rugs, and just about everything else. He divides his free time on tour searching for those items, reading, and tatting.

CHRISTOPHER FRITZSCHE (*soprano*) has been a member of Chanticleer since 1992. After earning a Bachelor of Music degree from Sonoma State University, Fritzsche taught studio voice and served as vocal coach to the SSU choral program under the direction of Robert Worth. In what now seems like a past life, he has performed extensively as a tenor in musical theater and operetta, having appeared in lead roles with such Bay Area companies as SF Summer City Opera, Pocket Opera, Cinnabar Opera Theatre, and Sonoma City Opera. That was before he discovered his countertenor voice while vocalizing in a particularly resonant stairwell at his alma mater. Recent engagements include performing the countertenor solo in Bernstein's *Chichester Psalms* at Chicago's Grant Park Festival under the baton of Carlos Kalmar. Fritzsche makes his home on a horse ranch with his partner, Tom, in his native Santa Rosa, California, where he enjoys spending time in the wood shop he built, building more stuff.

IAN HOWELL (*soprano*) is thrilled to be in his second season with Chanticleer. His diverse musical experience includes performing in professional choruses, early music ensembles, and singer/songwriter groups, and playing steel drum in a calypso band. Howell earned a Bachelor of Music in percussion from Capital University in Columbus, Ohio, and has performed at several International Percussive Arts Society conventions. While in Columbus, he performed regularly with The Early Interval, The Bel Canto Singers, and the Lancaster Chorale, in addition to his singer/songwriter band Tungee. He was on the staff at Ohio State, Otterbein, and Dennison universities. His voice teachers have included countertenor Michael Chance. Mr. Howell wishes to thank his parents, who started him on this road so many years ago.

MICHAEL LICHTENAUER (*tenor*) joined Chanticleer in 1996. Originally from Shawnee Mission, Kansas, he began his singing career in the boy's choir at Kansas City's Grace and Holy Trinity Cathedral, as well as in a children's chorus with the Kansas City Philharmonic. He studied voice and saxophone through high school and then attended the University of Kansas on a vocal scholarship, where he earned a B.S. in journalism. In college, he sang with the KU Jazz Singers at both the Montreux and North Sea Jazz Festivals. Before joining Chanticleer, Lichtenauer spent four seasons singing and recording with the Kansas City Chorale and returned to Grace and Holy Trinity Cathedral as a section leader and soloist. When not exploring music, he enjoys writing, and is currently working on a children's book.

ARTISTS (CONT.)

DAVID ALAN MARSHALL (*baritone*) is in his second season with Chanticleer. A native of Canterbury, Connecticut, Marshall attended the Hartt School of Music at the University of Hartford, where he earned his Bachelor of Music Education. He then moved to New York City to pursue his Master of Music degree in vocal performance at the Manhattan School of Music. He has sung with the Connecticut Choral Artists, the New York Choral Artists, and the choir at Trinity Church, New York City. His most recent engagement was touring the United States and Canada as the 32nd Ringmaster for Ringling Bros. and Barnum & Bailey Circus. In his spare time, Marshall enjoys spending time with family and friends, going to the movies, and exploring the great outdoors.

MATTHEW OLTMAN (*tenor*) returns to Chanticleer for his third season. Originally from Des Moines, Iowa, Oltman's first musical experiences were with the Des Moines Metro Opera and the Des Moines Children's Chorus. He earned his B.A. in performance from Simpson College in Iowa, singing roles such as Albert in *Albert Herring* and Camille in *The Merry Widow*. He earned his master's degree in music

performance from the University of York in England with the aid of a Rotary Ambassadorial Scholarship. Oltman has appeared as a soloist and recitalist in England, Greece, Germany, and the Czech Republic. He has sung with the Santa Fe Desert Chorale for four seasons and was named "New Young Artist" with the Victoria Bach Festival. Before joining Chanticleer, Oltman served on the faculty at Simpson College, where he taught harmony, French diction, choral techniques, and voice. He enjoys composition, literature, travel, and speaking French.

MARK SULLIVAN (*baritone*) is pleased to be in his first season with Chanticleer. A native of Connecticut, he graduated from the Hartt School of Music with a Bachelor of Music degree in opera performance. Before joining Chanticleer, Sullivan was based in New York City, where he performed extensively with New York's Ensemble for Early Music, including their recent performances of the medieval liturgical drama *Daniel and the Lions* at the Spoleto, Italy Festival. He has appeared with the opera companies of Sarasota, Chautauqua, Central City, and Glimmerglass. Oratorio appearances

include Pilate in Jonathan Miller's critically-acclaimed staging of Bach's *St. Matthew Passion*. In addition to performing, he served as Adjunct Professor at the Borough of Manhattan Community College. In his spare time, he enjoys mountaineering, skiing, and his latest love: swing dancing.

JAY WHITE (*alto*) joined Chanticleer in 1995 after completing his Master of Music degree in early music at Indiana University's Early Music Institute. While he began singing at as early as 18 months old, White's professional career started in 1988 as a soloist with several Washington, D.C.-based ensembles. He has studied with countertenors Drew Minter and Michael Chance, as well as with tenor Paul Elliott. While maintaining Chanticleer's hectic schedule, White manages to perform at least one solo recital each year in the San Francisco Bay Area and has performed with members of the Portland, Seattle, and Philharmonia (San Francisco) Baroque Orchestras, as well as his own Ensemble Bononcini. This year White is trying to figure out how to easily record four hours of TV each week while he is on the road.

CHANTICLEER BOARD & STAFF

BOARD OF TRUSTEES

Lynn D.W. Luckow (Chair), Barbara M. Barclay (Vice-Chair, Ends & Monitoring), Christine Bullin (Secretary)
Stephen K. Cassidy (Vice-Chair, Policy Governance), David S. Hugle (Vice-Chair, Finance)
Baker Bloodworth, Sandra Brown, Dr. Susan Carlyle, Mathea Falco, David Hall, Keith R. Johnson,
Nancy Montgomery, Robert P. Morrow III, John Pence, Rusty Rolland, Mary C. Slawson, Timothy O. White

CORPORATE COUNCIL

David Landis (Founder & Chairman), Landis Communications Inc.
Cynthia H. Plevin, Sedgewick, Detert, Moran & Arnold

ARTISTIC & ADMINISTRATIVE STAFF

Christine Bullin, *President & General Director*
Joseph Jennings, *Music Director*
Philip Wilder, *Artistic Administrator & Director of Education*
Rachel J. Malan, *Director of Resource Development*
Nancy Roberts, *Director of Marketing & Public Relations*
Jess G. Perry, *Business Manager*
Michael Turner, *Operations Manager*
Chandra Asken, *Assistant to the President*
Sylvia Bloom, *Administrative Assistant*
Sue Fernández, *Administrative Assistant*

National Press Representation: 21C Media Group
Artist Management: ICM Artists, Ltd. and Intermusica Artist Management, Ltd.
Website Design Services: Ferguson Information Services, LLC
Graphic Design: Ace Leading Company
Grant Writer: Matthew Campbell

Travel Agent: Tour Arts
Founder: Louis Botto (1951-1997)

CHANTICLEER 1182 Market Street, Suite 216 • San Francisco, California 94102
Phone 415-252-8589 • Fax 415-252-7941 • E-mail info@chanticleer.org • Website www.chanticleer.org

CHANTICLEER SUPPORTERS

See pages 38-39 of *Stanford Lively Arts Magazine* for a listing of Lively Arts Partners.

Because of space constraints, we can only list donors of \$50 and above. Chanticleer is extremely grateful to all its supporters.

CORPORATE, FOUNDATION, & GOVERNMENT SUPPORT

\$100,000 AND ABOVE

Grants for the Arts/San Francisco Hotel Tax Fund

\$50,000-\$99,999

The William Randolph Hearst Foundation
The William & Flora Hewlett Foundation
The James Irvine Foundation
National Endowment for the Arts

\$25,000-\$49,999

The Carlyle Fund, Susan & Dennis Carlyle,
co-founders
Carol Franc Buck Foundation

\$10,000-\$24,999

The California Arts Council
The Ann & Gordon Getty Foundation
The Montgomery Street Foundation

\$5,000-\$9,999

The Aaron Copland Fund for Music, Inc.
Landis Communications, Inc.
Sedgwick, Detert, Moran & Arnold
The Bernard Osher Foundation
The L.J. Skaggs & Mary C. Skaggs Foundation
The Wallis Foundation

\$1,000-\$4,999

*Ace Leading Company
Bank of America Foundation
Bonneville International Corporation/
KDRC RADIO
CivicBank of Commerce
The Gap Foundation
Macy's West
MMG Foundation, Inc.
The J.P. Morgan Chase Foundation
The Peter Musto Charitable Trust
The John & Bebe Petrou Foundation

UNDER \$1,000

*Adobe Systems Incorporated
*Creative Marketing Concepts
SWISSCO

CHANTICLEER VISIONARIES

Chanticleer is especially grateful to the following Visionaries, whose foresight and exceptional generosity in providing gifts of over \$25,000 are ensuring our ability to support quality artists and quality art. A Chanticleer Visionary is an individual who has made an extraordinary gift in the areas of The Annual Fund, Singer Support, Education, or the Commission of a New Work.

Ann S. Bowers, *for the Ann S. Bowers Chair
in Choral Arts*
Douglas & Kaatri Grigg
David W. Hall, *for the Director of Education*
David Henry Jacobs
Thomas F. White, *for the Thomas F. White Chair
in Choral Arts*

INDIVIDUAL SUPPORT

\$100,000 AND ABOVE

David W. Hall

\$25,000-\$99,999

Anonymous
Ann S. Bowers
Douglas & Kaatri Grigg
David Henry Jacobs
Mrs. Paul L. Wattis
Thomas F. White

\$10,000-\$24,999

Lynn D.W. Luckow,
includes match by John Wiley & Sons, Inc.
Jim Meehan
Robert & Margrit Mondavi
Nancy & George Montgomery
Brigitte Pfau

\$5,000-\$9,999

Anonymous
Sandra Stolic Brown
Susan H. Carlyle, M.D.
Stephen K. Cassidy
Peter W. Davis & Pamela B. Webster,
includes match by SmithKline Beecham
Nancy Ditz & R. Bruce Mosbacher
Mathea Falco
Bettye Ferguson
David S. Hogle
Keith Johnson
Dave & Suzie Larwood
Mrs. Edmund W. Littlefield
Robert & Mary Morrow
John Pence
Colin & Shauna Pickett-Gordon
Rusty Rolland
Dr. A. Jess Shenson
Mary C. Slawson
Sally & Tim White

\$2,500-\$4,999

Christine Bullin
Rosa Lee Harden & Kevin Jones
Dave Jones & Lissa Morganthaler
Peter & Elizabeth Shattuck

\$1,000-\$2,499

Marilyn W. Anderson
Barbara Barclay
Tom Birdsall & Rebecca Green Birdsall
Rob Eckert & Phil Owen
Jared & Carol Ede
Berenice A. Ellis
Donald & Maureen Green
Doug Hezlep
Mr. & Mrs. H.M. Isbell
David Jull-Johnson, Ph.D.
Betsy Koester
John E. Leveen
Joseph A. Rosenthal
Revs. Ruth & Dave Sandberg
Mary C. Slawson
Richard W. Smith, M.D.
Marilyn Stanonis
Stupski Family Fund
Gregory P. Taxin, *includes match by Bank of America*
C.D. & Naomi R. Thorpe

Nicholas R. Trueblood M.D.
Mr. & Mrs. George J. Walsh, III

\$500-\$999

Anonymous
Carole F. Alexander
Paul Angelo
Ann E. Arfsten
Chandra Asken & Apo Hsu
Mrs. Lawrence Bailard
Frank Bayley, *in honor of Christine Bullin*
Don & Deborah Bennett,
includes match by Sun Microsystems
Larry & Katie Brookes
Hazel Bullin
William Cohune
Kip Cranna
Barbara O. David
Dr. Stephen Follansbee & Dr. Richard Wolitz
Christopher Forbes
Paul J. Foster,
includes match by John Wiley & Sons, Inc.
Don Giberson, *includes match by Sun Microsystems*
Becky & Richard Greaves
Carolyn & Robert Hall
John F. Heil, Jr.
James C. Hormel
Mary Idso
Jayne & Ken Koppelman
Richard & Nancy Lynch
Rachel J. Malan
Jane Maxwell
Milton Mosk & Tom Foutch
Kathryn & Peter Muhs
Char and Sam Myers
The Hon. Joanne C. Parrilli
Ricki Pollycove, MD
Reynolds Price
Lori Prince & Robert Hum
Dean Robinson
Jane Rogers & Michael Fischer,
*includes match by the William & Flora Hewlett
Foundation*
Gerald B. Rosenstein
David Sakamoto
C. Jay Scott, II
Anne W. Smith
J. Theodore Struck
Maureen Stone & Doug Wyatt

\$250-\$499

Anonymous
Michael Barcun & Ronald Schwarz
Jeff & Barbara Beck
Thomas & Bonnie Bensberg
Victor Bonfilio
Wally & Kassy Brohaugh
Dr. Gary L. Bushweiler
Helene Butler
Martin & Lois Carah
Kenneth M. & Kyra Carson
Peggy Casey
John Chalick & Susan Chamberlain
Dr. Michael & Joanne Condie
Cynthia S. Connors & James L. Juhan
Rachel E. Dedmon
Mavis H. DeWees, *in memory of Grace Summers*
Kathleen Duffy & Greg Lyon
Mrs. Lennart G. Erickson
Mary C. Falvey

CHANTICLEER SUPPORTERS (CONT.)

Dr. Susan G. Fellows
Charles Ferguson
Clyde & Evelyn Forsman
Robert Frear & Tim Kennedy
Bill & Ilse Gaede
Donald Gee
George & Anne Louise Heigho,
includes match by IBM
Richard & Terry Horrigan
Charles L. Hostetter, M.D.
Samuel C. Hughes, M.D.
Richard & Catherine Johnson
Jack & Jane Kroll,
includes match by IBM
Robert Lane & Thomas Cantrell
Mary Ann & Steven Langer
Lesley Lathrop
David A. Lauer
Rita & Gregory Eitzmann
Mary Dean & Mark Linder
Arnold Matteson & Daniel McCoy
Edwin & Sharon McCauley
David K. Miller,
includes match by Compaq
Steven S. Muchnick, Ph.D.
& Eric C. Milliren
Richard Mullany
Jim & Marilyn O'Toole
Frank & Anna Pope
Colleen Reardon & Nello Barbieri
Dave & Sandy Rich
Nancy Roberts & David Mojdehi
Charlie & Diane Ross
Gordon & Naomi Rowley
Dr. Jerry Royer
Chad Runyon
Peter & Gigi Schmuckal,
in honor of David Simi
Berta H. Schweinberger
Bardon Simons & Darleen Fernandez
Sherry & Judd Smith
Margaret Spaulding & Ewald Detjens
Lorin C. & Marilyn L. Tarlton
Tom Tighe
Tina and Walter Underwood
Paul van Houten
Richard & Shipley Walters
Mr. Al Washington
& Mrs. Linda Naismith
Eleanor Weil
Stanley K. Yarnell & Victor C. Rowley
Anna Maria Zara
& Robert M. English

Larry & Judy Ballenger
Roger A. Barber
Neil T. Bean
Bernice Behrens
Don Bertl & Earl Davis
Emilie W. Betts
Paul & Kathy Bissinger
Nordin & Donna Blacker
Dennis & Eloise Blanchard
Janine Blocher
Taylor S. Bodman
Alice Bodtke-Roberts
Richard Bricker, *includes match
by Bank of America*
Dave Bridge & Joy Evans
Mary E. Brzezinski
Beth Burnside
Donald H. & Dana S. Burrell
James M. Campbell, M.D.
Martha C. Campbell
Lynne Carmichael
Dr. Norman F. Carrigg
Chen Yi & Zhou Long
Gary Chock
C. Paul Christianson
Eugene H. Clark
Lloyd & Janet Cluff
Nancy H. Cole
Diane P. Cook
David Cooper
Eleanor & Francis Coppola
Z. M. Corcoran
Charles A. Cramer
Stephen Crane & Jeffery Tucker
Jan & Fred Cummins
Dale Cutler
Joffa & Ellen Dale
Donna Danielson & Larry Schulz
Arvada Darnell
Yvonne Davis & Duane Keith
Larry & Delores Dike,
in memory of Verna Freiberg
Dale Doecke
Margery & Warren Dunn
Thomas F. Durein
Herman & Lisa Ebenhoech
Dr. Sarah Elizabeth Eccles
Jack Eiman & Rod Kiracofe
Carol Emory
Kenneth & Nancy Evans, *includes
match by AT&T Foundation*
Felicia Feldman, *includes match
by the Pfizer Foundation*
Hedy Ficklin
Carol Flickinger
Frank & Carolyn Fonteyn
Brother Craig J. Franz
Steven Pechter Freemire
George H. Galloway, Jr.
Russ Gangloff & Dr. Philip Rey
Dr. Erik Gann
Virginia George
Luanne E. Gilbert
Elizabeth & Shawn Gillogly
Edith Gladstone
Gilberto Gonzalez & Jim Paz
Jean W. Goodrich
Dr. & Mrs. Donald E. Grimes
Peter Grossman
Harlan & Mary Grove

Steve & Kristina Gunnerman-Ligon
Timothy J. Guzman
John & Priscilla Hanford
Kent Hansen & Bil Blades
Juanita Harris
Kristine Harstad
Jane Hartley
Linda C. Henderson
Clif & Mary Hill
Ricardo & Marcia Hofer
Bob & Mary Lou Hostetter
Elisabeth Houseman
Nancy L. Hug
David R. Humphrey
Gordon & Barbel Jacobs
Keith Jantzen & Scott Beth
Robert F. Jochen, V.M.D.
Robert L. Jones, Jr.
James Joslin
William S. Joslin
& Robin Gilleland, M.D.
Charlotte Kactzel,
in honor of Jay White
The Kapnick Family
Lin Kassouni & Steve Walker
John & Joyce Keil, *includes match
by Shaklee Corporation*
Chester & Rosemary Keller
Elsie M. Kelly,
in honor of David Hogle
Cathy Kennedy
Kevin King
Louise King
June Hope Kingsley
Albert P. Klipfel
Kerry Ko & John MacGregor
Klaus & Ann Krause
Ms. Eileen Leatherman
Mr. Geoffrey Lenart
Tania León
Mary Lester, *in honor of Peggy Arent*
Toby & Jerry Levine
Jan H. Lewis
William & Carol Loden
David & Carolyn Long
Pat & Wolfgang Lusse
Marilyn MacEachern
Marjorie Madonna & Jay Broadwell,
includes match by Chevron
Thomas & Rosemary Manak
Tina Mansfield
John Manzon-Santos
Debby & Tom Martin
Robert M. Maxie
Hugh & Debbie McDevitt,
includes match by IBM
Joan McFarland
Terry McKelvey
Jeta McKillip
Milton & Dorothea Morrison
Christine Motley & Neil O'Donnell
Carol A. Mowbray
James & Monika Murphy
Joanna & Neil Nevesny
Edward & Jemmie Obuchowski
Michael A. Ogrinc
Dr. & Mrs. Clifford Olsen
Fred Osborn
Irene Owen
Jan Owen & Steve Suchil

Roy & Doris Peacock
Ann & Jim Pearson,
includes match by Bank of America
Ms. Donna Petersen
Reynold V. Peterson
Jerry & Nadine Popham
Bernadette S. Prue,
includes match by Aetna Foundation
Anne Reisman
The Rev. Dr. John
& Mrs. Marilyn Reist, Jr.
Dr. Griff G. Richards
Lee S. Ridgway
Richard Robinson
Richard & Gerri Roe,
includes match by Sun Microsystems
Sally Rosenblatt
Nicholas & Carol Rotas
Judith & Michael Rothman
Alvin L. Royse
James Rumbaugh & Madeline
Morrow
Daniel & Lynne Russell,
includes match by IBM Corporation
Carl & Duane Sanders
Karen G. Schneider
Robert C. Scholwinski
James H. Schwabacher, Jr.,
in honor of Christine Bullin
Wes Sebrén
Wylie & Judy Sheldon
Dr. & Mrs. John A. Shields, Jr.
David F. Shupp, M.D.
Tracy Hinman Sigrist
Peggy & Tom Skornia
Clint & Sharon Snyder,
includes match by IBM
Gregg G. Solem
Barry & Jane Standing
Ian E. Stockdale & Ruth Leibig
Harold & Judith Stoddard
Glenn Stover
Einar & Cameron Sunde
Elayne G. Techentin
Mark Thompson
Cathryn Thurow & Robert Cornwell
Stephen J. Titus
Betty Toy
Suzy & Neil Useden
Peter & Carolyn Van Hoecke
Archibald J. Wilson,
includes match by Bank of America
Randy L. Wilson
Diane Wirtanen
Stephen & Lois Yung, *includes match
by Bank of America Foundation*
Peggy & Lee Zeigler

\$50-\$99

Anonymous (10)
Janice M. Albert
Catherine E. Albrecht
Betty Alexander & Daniel Roberts
David Anderson
Mr. & Mrs. Jon T. Anderson
Heike Baars
Helen & Jose Barrios
Patricia Bean
Donna A. Bell
Leslie Bendtsen

\$100-\$249

Anonymous (18)
Marjorie Aaron
John Abele & Elizabeth Coyne
The Revs. Jonathan
& Dr. David Abernethy-Deppe
Linda Anderson & Harold Page
Thomas L. Andrews, III
J. Geary Arceneaux
Cheryl Arnold & John Frykman
D. Ashcraft
Stephen S. & Patricia A. Ashley
Raymond B. Auker
B.J. Droubi & Company
Dean & Agnes Babcock
K. Ball & D. Brooks

CHANTICLEER SUPPORTERS (CONT.)

Kevin Bentz
 Gerald Besses & Jerrie Patterson
 Grant Best
 Barbara Bianchi
 Frank & Jane Bidingier
 J.M. Bishop
 Richard & Marjorie Brody
 Dr. Roberta Brokaw
 Dickson Bruce
 Marie E. Bryan
 John Bryant
 Grant Burger
 Ken Burghardt
 Daniel Burns
 Charles Busby
 Elizabeth Byerly
 Patricia Byrnes
 Donna Calame
 James & Josephine Campbell
 Mr. & Mrs. C.J. Carless
 Crystal Casey, *includes match by IBM*
 Mr. & Mrs. E.T. Casey
 Dorothy B. Castle
 S.C. Andrew Chen
 A.I. Chenoweth
 Jonita Chez
 Gina & Bob Christie
 Mr. & Mrs. A. B. Ciabattoni
 Katharine & Christopher Clark
 Susan Coghill
 Lori Coile
 Michael & Ruth Coleman
 Michael R. Coleman
 Steve & Suzanne Cooper
 Terry Corbin
 David & Robin Costanza
 Peter Cullinan
 Richard C. Davids
 Sue & Otto Davidson
 Joan Dedo
 Elaine V. Dennett
 Frank & Margaret Dietrich
 Jane Differding
 Ellen A. Droke
 Madelaine Dryer
 Bob DuBert
 Robert & Tana Durnbaugh
 Richard & Barbara Eaton
 Mr. & Mrs. Austin H. Edmondson, Jr.
 David E. Eicher & Joseph Smith
 *Jennifer Emery
 Thomas & Helen Evans
 Michael Fagen
 Linda Fawx
 Edward Fernandez
 Mary L. Fisk
 Dr. Anne R. Fitzpatrick
 John Fleischman, Jr.
 The Foreman/David Family, *includes match by the Guidant Corporation*
 Rick Fortner, Jr.
 Beverly Fortune
 Jean L. Fowler
 Marshall & La Rue Frasier
 Margaret Friedlander
 Roberta Friend
 Renata Gasperi
 Rodney & Janet Gehrke
 Tom Giap
 Elizabeth N. Gibson

Martha Gilmore, Ph.D.
 Mary Ann Gilmore
 Alan Glube & Kenneth Tom
 Douglas T. Gneiser
 Helen Miller Gunderson
 Scott & Sherry Haber
 Dick Hague
 Linda G. & Simon Haines, Jr.
 Mary A. Hall
 Stephen & Diana Halprin
 Thomas A. Hamilton
 Jim Hansen
 Katharine K. Hansen
 Allen Hardy
 Hunter Harris
 Joseph Harris
 Joan C. Haug
 Linda B. Hawley
 Ann Hefner
 *Beverly Held
 Mark Henning
 Julie Sullwold Hernandez
 Calvin Herring
 Patricia Ho & William van Melle
 Anna & Iver Holster
 Robert & Karen Holtermann
 Susan & Frank Honeycutt
 Fred & Ruth Horiuchi
 Dan Hoth
 B.J. & Frederick Hoyt
 William L. Huf
 Hollis Huston
 Theodore & Betty Iverson
 Johanna & David Jaffer
 Dinah Cross James
 Stephen Janzen
 Peter Jaret & Steven Peterson
 John I. Jay & Scott Miller
 G. William Jewell
 Jon Johnsen & Doris Lopez
 Jane Jones
 Judith Jones
 Diane R. Judd
 Kent L. Jue
 Robert Kaiser
 Charles & Jane Kelso
 Bernie & Monika Kepke
 Abraham Lambrechtse
 Drizz & John Landre
 Jeanine & Murlin Lee
 David C. Leedy, *includes match by Levi Strauss & Company*
 Sally Lemoin-Rathburn
 Barry Lesch
 Cliff & Pat Lewis
 Jeff Lewy
 Mr. & Mrs. Frank R. Liggett, III, *in memory of Richard E. LeBlond, Jr.*
 E.R. Lilley Photography
 Lorna Longendyke
 Gene Loring & Hal Myers
 James Lutz
 Mary Lynn & Gary Leff
 Dirk Maasen
 Malcolm & Natalie MacKenzie
 Judy Mackie
 Leslie & Dan Mahoney
 Thomas & Shirley Manning
 Louis & Linda Marines
 Sylvia Marsh
 Eldon Mather
 P. Alan McDermott
 Rich & Vicky McGlynn
 Wendy Merrill
 Phyllis C. Meyer
 Jeffrey Mills
 O.R. Minter
 Katherine & Bridger Mitchell
 Jutta Mohr
 Lisa Mondori
 Christine M. Morison
 Frances & Brian Motley
 Curt Mullendore
 Martha Murray
 Stanley & Kay Muther
 Spencer & Dee Ette Myers
 Martin Ness, *includes match by IBM*
 James C. Oliphant
 Susan Olney
 Alice M. Olson
 Kent Olson & Donna Foliant
 Mr. & Mrs. James E. Opre
 Mitzi S. Palmer
 Homer Payne
 Jim Payne
 Marion E. Pech
 G. Ernest Plunkett
 Claudia & Frank Prather
 Steven Prescott
 Mrs. Robert Pudenz
 Alice Pyle
 Christine Ratto
 Donna Reifschneider
 Alan & Penny Rich,
in honor of Lynn D.W. Luckow
 Jeffrey & Sarah Robinson
 Daniel & Geraldine Rolandson
 Bob & Sarah Rooney
 Roger F. Rose
 Mark A. Sandell
 Judith Sands
 Dave & Susan Sargent
 Thomas W. Schoff
 Melody Schubert
 Charles G. Schulz & Claire E. Taylor
 Carol & James Schweder
 Ted Shaner
 Ann & Robert Sieron
 Betty Smith
 Dr. Stephen P. Smith
 Wilma & Hart F. Smith
 Rev. & Mrs. Richard D. Speicher
 Sidney A. Stetsion
 Edgar & Ida Strickland
 Lynn Stutz
 Judy Suvak
 Hilde Sweeney
 Sally S. Taylor
 Rev. Daniel H. Taylor, Jr.
 Jean & John Thiemann
 Bill Thomas
 Erik Thrasher
 Grace E. Grant & Dennis S. Tierney
 Kelli Tregemba
 Bruce & Nancy Tune
 Lee & Winifred Tyler
 Charles & Noriko Tyson
 William & Grace Ulp
 Stephanie E. Vittum
 David Vogen

James & Stephanie Walker
 Steven Tansley
 & Sandi Walker-Tansley
 Gerry L. Warner
 Jeffrey & Meredith Watts,
in honor of Louis Botto
 Fran Weigel
 Susan & Tom Willoughby
 Janith J. Wilson
 Jerri Witt
 Roger H. & Barbara Selters Wood
 Maria R. Wortman
 Paul & Joanne Wurschmidt
 Zymurgias Aabalat
 Kristina Zuber

* denotes in-kind contribution

CHANTICLEER ENDOWMENT FOUNDATION

(gifts of \$250 and above)
 Anonymous
 Frank S. Albinder
 Atlantic Classics, Teldec Classics
 International, Warner Classics
 Helen Banister
 Alvin H. Baum, Jr.
 Peter C. Bigler
 Edythe Botto
 Louis A. Botto
 Stephen K. Cassidy
 Chen Yi & Zhou Long
 Mr. & Mrs. Chiu
 Lori Coile
 Ellen & Russell Coile,
in honor of Joe Jennings
 Nancy H. Cole
 Kip Cranna
 Carole D. Crocker
 Joffa & Ellen Dale
 Rob Eckert & Phil Owen
 Kurt E. Feichtmeir
 Timothy W. Foo
 The Ann & Gordon Getty Foundation
 Grita Gustafson
 Peter & Kathy Henschel
 Herbert Barrett Management, Inc.
 Deborah Hersh
 Ricardo & Marcia Hofer
 Carol Huang
 Patricia & Philip Jelley
 The George Frederick
 Jewett Foundation
 Abby Johnson
 Terry Knowles & Marshall Rutter
 Landis Communications Inc.
 Suzie Larwood
 Dr. Richard E. LeBlond, Jr.
 Lynn D.W. Luckow
 Gerald Lundy
 Brian A. Macias
 Patricia A. Mitchell
 Earl & Joan Murray
 Carl B. Noelke
 Clifford Orent
 Eiko & Koma Otake
 Brigitte Pfau
 Colin & Shauna Pickett-Gordon

CHANTICLEER SUPPORTERS (CONT.)

Michael E. Rudder
& Michael D. Moser
Chad Runyon
Peter & Elizabeth Shattuck
Richard W. Smith, M.D.
Mrs. Jacqueline F. Smith
Stan & Bunny Stevens
Edith & William Summers
Deborah Taylor Sweeney
Patricia TeRoller
C.D. & Naomi R. Thorpe
Estate of Reginald T. Tidy
Dr. & Mrs. Bo Ying Wat

IN MEMORY OF DR. RICHARD E. LEBLOND

Judith L. Adcock
Helen Banister
Stephen K. Cassidy
Kip Cranna
Mary E. Fentress
Landis Communications Inc.
Daniel W. LeBlond
Mr. & Mrs. Frank R. Liggett III
Patricia A. Mitchell
Western States Catholic AIDS Coalition

ACKNOWLEDGEMENTS

Kathy Anderson, TourArts
Steve Barnett
Scott Faber, National Car Rental
Frank Fitzpatrick, United Airlines
Holy Innocents' Episcopal Church
Jimmy Hord, The Prescott Hotel
Joseph NaNongkai, Air France
Don Ososke
Jacquey & Alain Piallat
Pastor Andreas Pielhoop, St. Matthew's
Lutheran Church
G. Schirmer, Inc.
Amy Stubbs
Lisa Tomasello, Garden Court Hotel
Imelda White and the staff at Memorial Church

CHANTICLEER TOUR SCHEDULE

(Bay area subscription concerts are in italics)

FEBRUARY

5	Lansdale, PA	Trinity Lutheran Church
7	Warren, PA	Warren Concert Series—Library Theater
8	Pittsburgh, PA	Music in a Great Space—Shadyside Presbyterian Church
10	Cleveland, OH	Cleveland Orchestra—Severance Hall
11	Athens, OH	Ohio University—Templeton-Blackburn Alumni Memorial Auditorium
12	Ashland, KY	Artists in Concert—Ashland Community College Auditorium
15	Birmingham, MI	First United Methodist Church
16	Rochester, MN	Rochester Civic Music—Mayo Center
17	Madison, WI	Edgewood College—Luther Memorial Church

MARCH

9	Macon, GA	Mercer University/The Grand Opera House—Mercer Recital Hall
10	Jacksonville, FL	Riverside Fine Arts Association—Church of the Good Shepherd
12	Dowagiac, MI	Location TBA
16	New York, NY	Metropolitan Museum of Art—Temple of Dendur
18	Richmond, VA	University of Richmond—Camp Concert Hall
19	Chapel Hill, NC	University of NC-Chapel Hill—United Methodist Church
22 & 24	Boston, MA	Handel & Haydn Society—Sanders Theater

APRIL

2-15	Mexico	Multi-city tour
21	Arcata, CA	Humboldt State University—Van Deuzer Theater
23	Blacksburg, VA	Virginia Technical Institute—hall tba
25	Brevard, NC	Brevard College—Porter Center for the Performing Arts
27	Birmingham, AL	Birmingham Music Club—Alys Stephens Center
28	Morrow, GA	Clayton State College—Spivey Hall

MAY

10 & 11	Santa Cruz, CA	University of California-Santa Cruz—Holy Cross Church
12 & 14	San Francisco, CA	Grace Cathedral (<i>The Divine Tapestry: A Mass for All Time</i>)
16	Petaluma, CA	St. Vincent Church (<i>The Divine Tapestry</i>)
17	San Jose, CA	St. Joseph Cathedral Basilica (<i>The Divine Tapestry</i>)
18	Sacramento, CA	Cathedral of the Blessed Sacrament (<i>The Divine Tapestry</i>)

AUGUST

11	Berkeley, CA	First Congregational Church (<i>Between Two Wars: The Art of the Comedian Harmonists</i>)
14	San Francisco, CA	Calvary Presbyterian Church (<i>Between Two Wars</i>)
16	Carmel, CA	All Saints Episcopal Church (<i>Between Two Wars</i>)
17	Santa Clara, CA	Mission Santa Clara (<i>Between Two Wars</i>)
18	San Francisco, CA	Calvary Presbyterian Church (<i>Between Two Wars</i>)